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LILLY, BETH. Small Paintings. (1973)  
Directed by: Andrew G. Martin. Pp. 2.

The thesis consisting of sixteen gouache and watercolor paintings was exhibited in the Weatherspoon Art Gallery of the University of North Carolina at Greensboro from January 15 to January 29, 1978.

A 35 mm color slide of each work is on file at the Walter G. Jackson Library of the University of North Carolina at Greensboro.

SMALL PAINTINGS

by

Beth Lilly

A Thesis Submitted to  
the Faculty of the Graduate School at  
The University of North Carolina at Greensboro  
in Partial Fulfillment  
of the Requirements for the Degree  
Master of Fine Arts

Greensboro  
1978

Approved by

Andrew Martin  
Thesis Adviser

APPROVAL PAGE

This thesis has been approved by the following committee  
of the Faculty of the Graduate School at the University of  
North Carolina at Greensboro.

Thesis Adviser

Andrew Martin

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Andrew Martin

Gilbert H. Long

Laura Baskin

Walter Barker

December 8, 1977  
Date of Examination

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Based on the idea of a sketch, the small gouache and watercolor beginnings included in this show are notations of an imaginary, idyllic world. Flavored with humor, my work represents a return to romantic painting.

Using gouache and watercolor, singly or in combination, I paint with a large Japanese brush usually without preliminary drawings. Several different yet related paintings are started at the same time often on the same page so that I can provide more information about the image. By working in multiples, I am able to work through an obsession with variations on an idea and often achieve that image which best suits my sensibilities. I am interested in a variety of subjects, but the most frequently used is imaginary groupings of featureless women posed on a lawn or in a landscape. The women are anonymous, posed in awkward and humorous positions adding further to the shift of the levels of reality with which I am dealing.

Primarily I am interested in the interaction of individual figures as they relate to others in the group through pose, color and shape. I pay attention to the intervals between the figures and the notation of simplified shapes indicating heads, arms and legs in order to balance the composition. Poses and beautiful women are formulated as shapes as I paint, making reference to numerous sessions of drawing and painting the nude model. My concerns are not anatomical,

therefore models are not used.

I have been influenced by many artists during the production of this work. Cezanne's obsession with bathers brings together groups of figures in a landscape to make an ideal form which is of particular interest to me. I have borrowed much from the structure of Prendergast's paintings and owe a debt to Matisse for his simplification of art. In addition to these influences, I feel a strong kinship with Milton Avery because of his whimsical use of the human figure.



## CATALOGUE

1. Madame Lachaise. 1977. Gouache and Watercolor, 12" x 9".
2. By the Water. 1977. Gouache and Watercolor, 9" x 12".
3. Sisters. 1977. Gouache and Watercolor, 5-1/8" x 7".
4. A Girl and Her Dog. 1977. Gouache and Watercolor, 5-1/8" x 3-3/4".
5. Standing Woman. 1977. Gouache and Watercolor, 4-3/4" x 11".
6. Seated Girl. 1977. Gouache and Watercolor, 3-1/2" x 8".
7. Three Dogs. 1977. Gouache, 5" x 12".
8. Dog Scratching. 1977. Gouache, 5-1/2" x 4-1/4".
9. Untitled. 1977. Gouache and Watercolor, 7-3/8" x 13".
10. Untitled. 1977. Gouache and Watercolor, 9-1/4" x 8-3/8".
11. Untitled. 1977. Gouache, 3" x 9".
12. Untitled. 1977. Watercolor, 9" x 12".
13. Untitled. 1977. Gouache, 4-1/4" x 8".
14. Untitled. 1977. Gouache and Watercolor, 3" x 6-1/4".
15. Untitled. 1977. Gouache and Watercolor, 8-3/4" x 7".
16. Untitled. 1977. Gouache and Watercolor, 12" x 9".